

# I'd Love To Be A Baby Once Again

FOX TROT BALLAD



by

Joe Goodwin  
AND  
Larry Shay  
writers of  
"Apron Strings"

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# LARRY CONLEY'S NEW BALLAD SENSATION!

## Why Should I Say That I'm Sorry

(When Nobody's Sorry But Me)

PLAY OVER THIS BIT OF THE CHORUS. YOU'LL LIKE IT!  
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Words and Music by  
LARRY CONLEY

With Expression

The musical score is written in 3/4 time and consists of three systems. Each system includes a vocal line with lyrics, a piano accompaniment with chords and melodic lines, and guitar chords indicated by letter diagrams above the staff. The lyrics are: "Why should I say that I'm sor - - ry When no - bod - y's sor - ry but me, ——— Why is my side of the sto - - ry The side that you nev - er can see, ———". The piano part includes dynamic markings such as *p* (piano) and *f* (forte). The guitar part uses letter diagrams to indicate fingerings and chord structures.

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# I'd Love To Be A Baby Once Again

Words by  
JOE GOODWIN

Piano Tune Uke in D

A D F# B

Music by  
LARRY SHAY  
A Rube Bennett Arr.

Moderato Andante

The musical score is written for piano and voice. It begins with a piano introduction in D major, marked 'Moderato Andante'. The piano part features a melody in the right hand and a bass line in the left hand. The vocal melody enters with the lyrics: 'Go to sleep my ba-by in your trun-dle bed, No one but your When the days of child-hood, are left far be-hind, Though we search for'. The piano accompaniment continues with a steady rhythm. The score includes various musical notations such as dynamics (f, p), articulation (accents), and performance instructions like '8va ad lib.' and 'Slowly'. The lyrics are written below the vocal melody line.

8va ad lib. *Slowly* TILL READY

*Slowly*

Go to sleep my ba - by in your trun - dle bed, No one but your  
When the days of child - hood, are left far be - hind, Though we search for

*p Slowly*

moth - er would say "Good - night sleep - y head," But as we grow old - er,  
hap - pi - ness, it's might - y hard to find We may get the sun - shine,

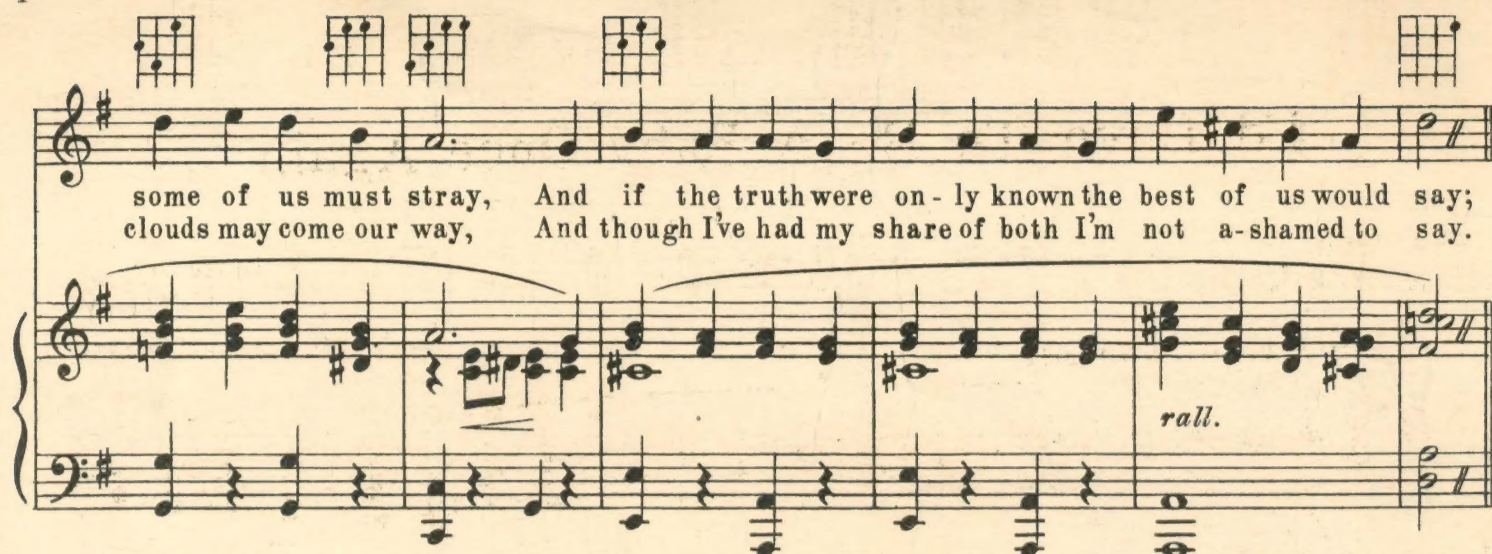
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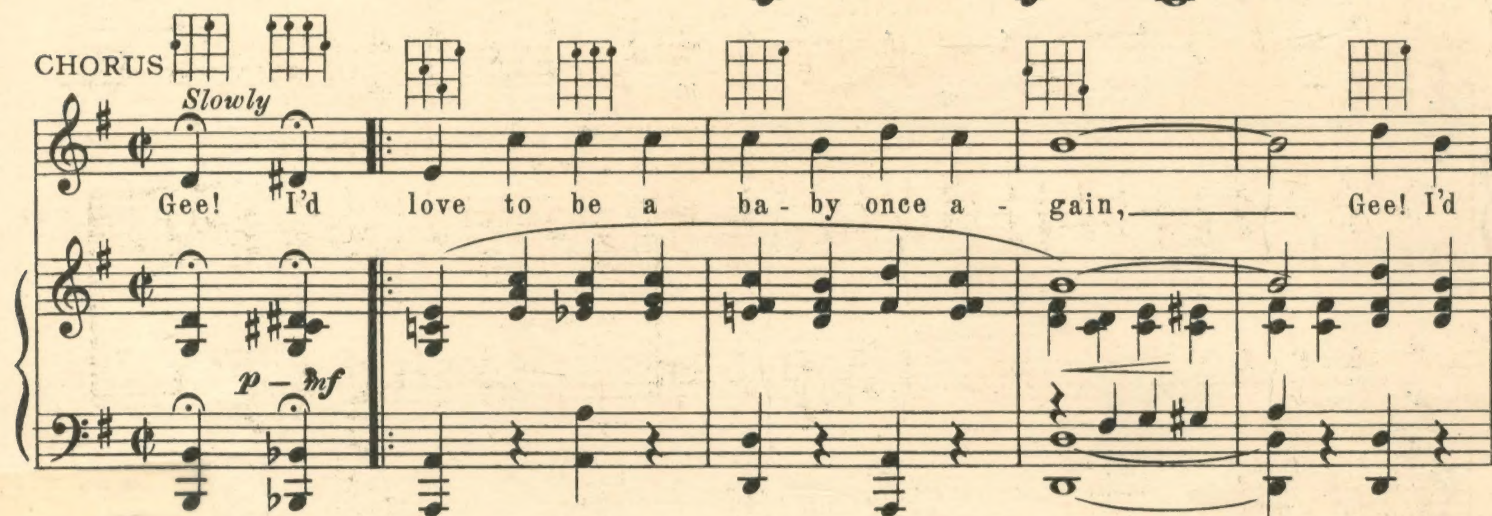




some of us must stray, And if the truth were on - ly known the best of us would say;  
clouds may come our way, And though I've had my share of both I'm not a-shamed to say.

*rall.*

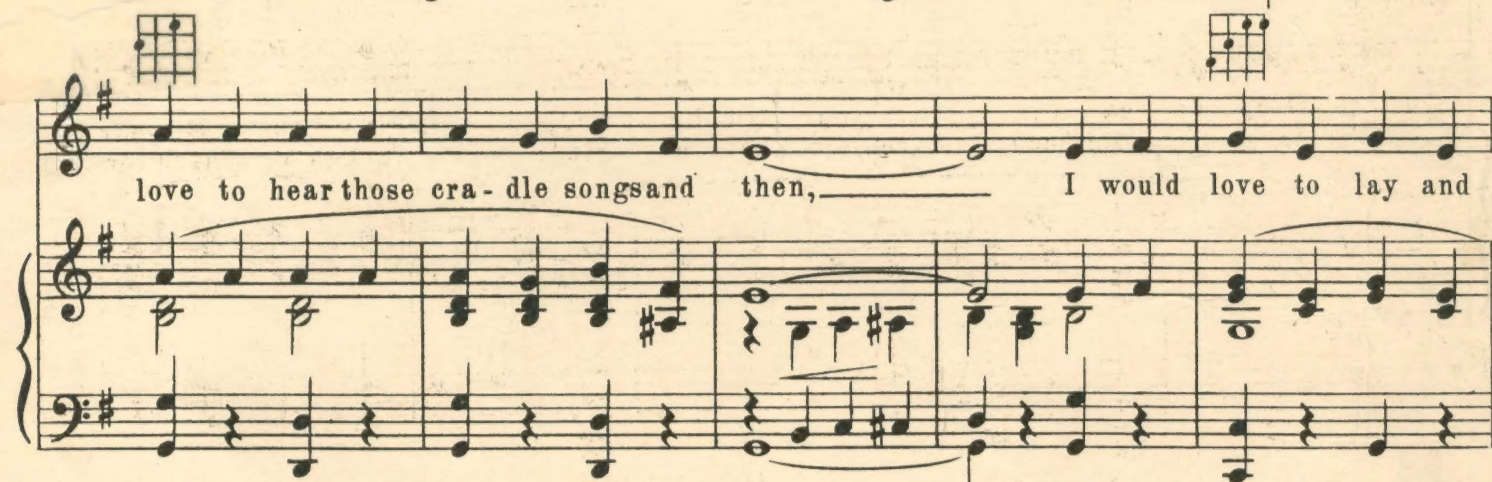
CHORUS



*Slowly*

Gee! I'd love to be a ba - by once a - gain, Gee! I'd

*p - mf*



love to hear those cra - dle songs and then, I would love to lay and



rest, On my old mam-my's breast, That's the place I know is best for



me, Af - ter dream - ing dreams that nev - er have come true,

Af - ter do - ing things I nev - er meant to do, Just to

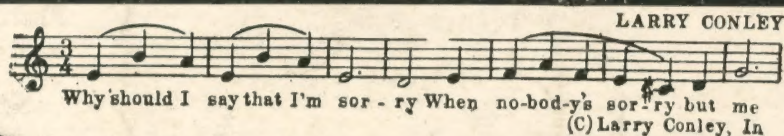
fall from that old ap - ple tree, And land right on my mam - my's knee, I'd love to be a

ba - by once a gain. Gee! I'd gain.

The score includes guitar chords above the vocal line and piano accompaniment below. The piano part features a steady bass line and chords that support the melody. The song concludes with a double bar line and a repeat sign, followed by two endings. The first ending leads back to the beginning, and the second ending leads to a final chord.

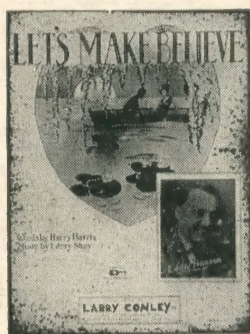


# NEW SONG HITS FOR YOU!



**Larry  
Conley's  
Big  
Hit!**

**Let's  
Make  
Believe**



*Everyone likes this  
song. Hear it—you'll  
understand why!*

## **Why Should I Say That I'm Sorry** (When Nobody's Sorry But Me)

**Oh Margie**



*A fast-steppin' song  
about a modern  
maid*

**New Ballad  
Sensation!**

**Hi Dee Di Dee**  
(Goodbye Thursday, Hello Friday)



*A new idea  
novelty song*

**Parting  
With You**

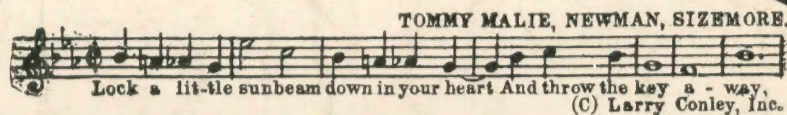


*The new goodbye song  
for sweethearts*

**A  
Happy  
Sunny  
Fox  
Trot  
Song!**



**Lock a  
Little Sunbeam  
Down in Your Heart**  
(And Throw the Key Away)



**and**

**Dreamy Hawaii  
When I Am With You  
Kiss Me Goodnight, Dear  
Two Eyes of Grey**

**Till We Meet in Dreamland  
Brown Sugar (Piano Novelty)  
Cryin' for the Moon  
Wondering Why**

**Down Virginia Way  
What Did I Do to You?  
Night Time Brings Dreams  
A Little Bit Bad**

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